

PROGRAMME OF Places, Incidents, Scenery and Characters.

SECTION FIRST. HUDSON RIVER.
ILLUSTRATING IN ITS PROGRESS IRVING'S STORY OF RIF VAN WINKLE, the GENIUS of the HUDSON
TIME—DAY.

The Opening Scene in this Illustrated Tour, presents
A VIEW OF SLEEPY HOLLOW;
with the Genius, alias RIF VAN WINKLE, just ascending from his father's long nap of twenty years; approaching TIVOLI, we pass the
REDHOOK and RHYNECK and minutely displayed—the latter, a place of many a dark and fearful night; approaching onward we
soon arrive at the **WINDMILL**, a fine and venerable scene of the Mynheer, the Dutchman and (Dutch) man; passing a
corner in view, with the Genius, alias the inhabitant. Opposite **COLD SPRING**, the Mynheer becomes a little bewildered and tries to
sleep, but the sound of the **STEAMER HUDSON** arouses him from his repose.

SECTION SECOND. HUDSON RIVER.
Time—DAY.

Opens with a view of:
PESHKILL, HOLLAND POINT, SUNG-SING,
Are seen here; when the noted place of **PARDY TOWN** appears in full view, the scene is full of many interesting scenes
We are greeted with a view of **MARY-MARTIN** and a sketch of **POMPEY** the old times of **VIOLETTISTS**; the
Town of **ROTHEN**, and the **STEAMER HUDSON** pass in view; when we arrive at **YONKERS**,
here we meet with the Mynheer, and his reception, which is by no means pleasing; moving onward
FORT INDEPENDENCE AND FORT WASHINGTON,
places rich in beauty and Historical interest, are seen; as we approach the

"LONDON OF AMERICA."
Then follows a charming sketch of a **FARM HOUSE AND BARN YARD**, with its people, Domestic Animals and
surrounding foliage, one of the most beautiful scenes imaginable; and immediately following this, we have a view of the **VILLAGE**
HAND, which is the first time we meet with poor **RIF VAN WINKLE**, who creates great interest and adds the incidents on account
of his political views; this is one of the drollist Pictures on Canvas, and conveys a better idea of the old Dutch
characters than volumes of Books; after leaving this, we soon reach the

HARBOR AND CITY OF NEW YORK,
With its immense shipping; the New York, the Battery, Docks and Fortifications; having examined
the Commercial advantages of this Great Metropolis, we close the Second Section.

SECTION THIRD. ATLANTIC.
TIME—DAY. NIGHT.

Embarking again upon the voyage, we leave **NEW YORK BAY** and enter the **NARROWS**, passing the Harbor and **CITY OF BROOKLYN**,
we meet with the **ALBANY** at full speed, forming a very imposing Nautical Scene. Next the **FORTS, RICHMOND & FAYETTE**
appear in full view at sunset; in leaving the majestic Hudson with its wide bosom of beauty, the swift Steamers and hundreds of Sloops and
Schooners waiting beneath the romantic cities and villages that dot its borders, (as Fort Richmond fires her sunset gun) we arrive upon the
BROAD ATLANTIC. With all around us one broad water; and all above us one blue sky. The water is calm, the sky is all over light
upon the many craft which we meet with on the water; the playful waves gradually assume an angry and we encounter
A TERRIFIC STORM AT SEA,
as we proceed with all its characteristic phenomena; agitation of the waves; clouds which by degrees obscure
the sky—the howling of the sea is heard amid the deep reverberation of thunder—vivid flashes of lightning and torrents of rain—vessels bearing
against the tempest—struck by lightning and finally engulfed in the deep—with Seamen endeavoring to save themselves on rafts, Planks,
Wreck, &c., altogether forming a faithful representation of Nature in one of her most wonderful aspects (hundreds of admiring spectators are
nighly held in breathless attention by this faithful and awe inspiring representation of elementary war, which is so perfectly portrayed that the
spectator forgets the safety of terra firma, involuntarily enters into the fears and perils of the wave-tossed Mariner) as the storm subsides, the
ROYAL MAIL STEAMER
appears, endeavouring to save the crew of the injured ship; and as the rosy tints of morning approach, a beautiful long trail is given to a

SUNRISE AT SEA.
In which will be introduced a representation of **THE RISING SUN!**
This Scene is presented at 4 o'clock in the morning, in the summer season, and from that hour until the sun reaches the highest point of the
horizon, the various effects of light are brought to view—the lingering darkness disappears—the clouds change, both in form and color—the ocean
slowly passes into brightness—and all the gradations of light and shade are observable without their being the slightest pretension in what
changes are produced.

SECTION FOURTH. IRELAND.